CATALOGUE

OF

THE CHOICE COLLECTION OF

PICTURES

FORMED BY

MALCOLM ORME, ESQ.,

Deceased, late of Upper Belgrave Street;

ALSO,

TWO OTHER SMALL COLLECTIONS

OF

IMPORTANT MODERN PICTURES;

AND

THREE WORKS OF W. HOLMAN HUNT,

THE PROPERTY OF

SIR THOMAS FAIRBAIRN, BART.:

FRICK ART REFERENCE LIBRARY

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 7, 1887,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

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I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV The Purchasers to give in their Names and places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

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VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

23. 11. 87

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CATALOGUE.

On SATURDAY, MAY 7, 1887,

AT ONE O'CLOCK PRECISELY.

The following are Sold by Order of the Executors of the late MRS. MALCOLM ORME.

DRAWINGS.

RAFFAELLE, After.

7.17.6 1 PHŒBUS — Mayr L.

CORREGGIO, After.

6.6.0 2 NIGHT — do

GUIDO, After.

25.4.0 3 AURORA; and two others from Pompeian frescoes — Obach

PICTURES.

VAN BERGEN.

42.0.0 4 A ROCKY LANDSCAPE, with peasants and animals 22 *in.* by 24 *in.* — Doyle

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J. LINGELBACH.

23. 2. 0 5 A View in Rome, with market figures
20½ *in.* by 16¼ *in.* Vokins

R. RUYSCH.

39. 18. 0 6 A Vase of Flowers, on a marble slab
34½ *in.* by 27 *in.* Maj. L.

J. VAN OS.

60. 18. 0 7 A Group of Flowers, in a sculptured vase; and a bird's nest with young, on a marble slab
30 *in.* by 22 *in.* Vokins

F. GUARDI.

42. 0. 0 8 Ruins near Venice
7¾ *in.* by 6 *in.* Col'n & Co

SASSO FERRATO.

21. 0. 0 9 The Madonna, with the Infant Saviour asleep before her—*oval*
34½ *in.* by 43 *in.* Hibbert

TIEPOLO.

25. 4. 0 10 The Immaculate Conception
A design from a ceiling
25½ *in.* by 32½ *in.* Agnew

GUIDO, After.

3. 13. 6 11 Aurora

BOUCHER.

141. 15. 0 12 A Shepherd, with two shepherdesses and sheep
36 *in.* by 50 *in.* Vokins

BOUCHER.

99. 15. 0 13 A Group of Children, with goats and sheep
25 *in.* by 47 *in.* Vokins

BOUCHER.

94. 10. 0 14 A Shepherdess reclining, with a lamb
31 *in.* by 48 *in.* do

BOUCHER.

162. 15. 0 15 Cupids, with a cock and flowers
30 *in.* by 50 *in.* do

BOUCHER.

110. 5. 0 16 Cupids, with vines
30 *in.* by 44 *in.* do

BOUCHER.

126. 0. 0 17 Bacchanalian Boys, with grapes
27 *in.* by 53 *in.* do

BOUCHER.

107. 10. 0 18 Cupids, with flowers—*a pair*
22 *in.* by 35 *in.* do

BOUCHER.

57. 15. 0 19 Cupids, with a birdcage
26 *in.* by 35½ *in.* do

FRENCH SCHOOL.

12. 1. 6 20 Nymphs and Cupids
28 *in.* by 42 *in.* M. Colnaghi

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R. T. PRITCHETT.

33·12·0 21 A Pair of Views of Venice
8 *in.* by 12¼ *in.*
Polak

C. BAXTER.

21·0·0 22 The Fan
12 *in.* by 10 *in.*
Mayf. L.

V. CHEVILLARD.

37·16·0 23 The Pinch of Snuff
6 *in.* by 9 *in.*
do

PENRY WILLIAMS, 1868.

11·11·0 24 The Artist Sketching from Nature
26½ *in.* by 36 *in.*
do

A. CHALON, R.A.

11·11·0 25 The Toilet
9¾ *in.* by 12½ *in.*
Agnew

R. TONGE.

39·18·0 26 Ettrick Bridge, Bute
13½ *in.* by 27 *in.*
Painted for C. Hargitt, Esq.
From the Collection of W. M. Bigg, Esq.
Vernain

F. KNEBEL, 1862.

17·17·0 27 A View in Rome, with peasants at a fountain near the Temple of Vesta
27 *in.* by 40½ *in.*
Mayf. L.

W. DANIELL.

4·4·0 28 A View in India
33 *in.* by 48 *in.*
M. Grant

G. MORLAND.

126·0·0 29 Town and Country—*a pair—ovals*
11 *in.* by 10 *in.*
Agnew

G. MORLAND.

99·15·0 30 A Shipwreck, with figures landing wreck
19½ *in.* by 23½ *in.*
Lesser

P. NASMYTH, 1828.

724·10·0 31 A POND WITH BURDOCKS
16 *in.* by 19½ *in.*
Exhibited at the International Exhibition
Vokins

P. NASMYTH.

378·0·0 32 A RIVULET
17 *in.* by 22 *in.*
From the Collection of Keith Barnes, Esq.
Exhibited at the Art Treasures, Manchester, 1857
Exhibited at the International Exhibition
do

P. NASMYTH, 1823.

162·15·0 33 The Thames at Battersea
6¼ *in.* by 9¼ *in.*
From the Collection of Keith Barnes, Esq.
Exhibited at Manchester Art Treasures, 1857
do

P. NASMYTH, 1823.

89·5·0 34 A Woodman's Cottage
8 *in.* by 10 *in.*
do

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P. NASMYTH, 1828.

90·6·0 35 A Landscape, with cottage and peasant on a winding road near a pond
5½ *in.* by 6 *in.*
Colnaghi & Co

J. CONSTABLE, R.A.

63·13·0 36 A Meadow Scene, with sheep
6 *in.* by 9 *in.*
Permain

T. CRESWICK, R.A.

136·10·0 37 The Edge of a Park, with figures and cows
12 *in.* by 9½ *in.*
Agnew

T. CRESWICK, R.A.

42·0·0 38 A River Scene, with angler
12 *in.* by 9½ *in.*
do

J. LINNELL, Sen., 1859.

997·10·0 39 THE HAYFIELD
27½ *in.* by 29 *in.*
From the Collection of James Knowles, Esq.
do

T. S. COOPER, R.A., 1845.

106·1·0 40 THE WATERING PLACE
26½ *in.* by 35¾ *in.*
Polak & Co

T. S. COOPER, R.A., 1832.

315·0·0 41 A Landscape, with a female peasant on a donkey driving a bull and cows on a road
19½ *in.* by 23¾ *in.*
Vokins

D. ROBERTS, R.A., 1858.

567·0·0 42 THE CHURCH OF ST. MARIA DELLA SALUTE, VENICE
35½ *in.* by 53 *in.*
Painted for J. T. Caird, Esq.
Exhibited at the Royal Academy, 1858
Vokins

D. ROBERTS, R.A., 1859.

189·0·0 43 AT PISA
35½ *in.* by 28 *in.*
Agnew

D. ROBERTS, R.A.

178·10·0 44 Interior of a Chapel during Mass
18½ *in.* by 15½ *in.*
Vokins

C. STANFIELD, R.A., 1853.

819·0·0 45 THE FRESH BREEZE: view of Fort Socon, St. Jean de Luz Spain
26½ *in.* by 44¾ *in.*
Painted for Mr. Miller, F.R.S.
Wass

C. STANFIELD, R.A., 1853.

199·10·0 46 The Ford: peasants with a waggon passing through a ford
15 *in.* by 22 *in.*
From the Uzielli Collection
Vokins

J. PHILLIP, R.A., 1861.

588·0·0 47 THE GIPSY FORTUNE-TELLER
19 *in.* by 24 *in.*
do

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The following are the Property of a GENTLEMAN.

PICTURES.

W. BEATTIE BROWN, A.R.S.A., 1877.

30 9 0 48 A Highland Cottage, Arran; early morning
29 *in.* by 45 *in.*
Exhibited at the Royal Academy
Groth

A. BRAITH, 1877.

15 15 0 49 Calves
9 *in.* by 12 *in.*
Smee

J. BRETT, A.R.A., 1877.

21 0 0 50 The Lizard—the last sketch
7 *in.* by 14 *in.*
do

J. BRETT, A.R.A., 1877.

29 8 0 51 The Lizard Lights
7 *in.* by 14 *in.*
Hudd

J. BRETT, A.R.A.

25 4 0 52 The Giant's Playground
14 *in.* by 24
Ellis

HUGH CARTER.

13 13 0 53 School in the Highlands
18 *in.* by 25 *in.*
do

T. S. COOPER, R.A., 1863.

94 10 0 54 A Sunny Landscape, with five cows on the bank of a river
15½ *in.* by 29 *in.*
do

A. B. DOCHARTY, R.S.A., 1876.

84 0 0 55 Loch Lomond
24 *in.* by 35½ *in.*
Bell

A. B. DOCHARTY, R.S.A., 1876.

157 10 0 56 A Good Fishing-day
24 *in.* by 48 *in.*
do

HEYWOOD HARDY, 1877.

15 15 0 57 Prowling: a lion and lioness
13½ *in.* by 21½ *in.*
Walters

G. W. HORLOR.

23 2 0 58 Sheep and Lambs
28 *in.* by 36 *in.*
Powers

MRS. E. HUME.

25 4 0 59 Gathering the Waifs and Strays
14 *in.* by 22 *in.*
Exhibited at the Royal Academy, 1877
Norris

J. LINNELL, Sen.

33 12 0 60 A View on the Thames
7 *in.* by 11¾ *in.*
do

J. LINNELL, Sen.

126 0 0 61 A River Scene, with figures: North Wales
16 *in.* by 20 *in.*
Auko

P. NASMYTH.

304 10 0 62 A Wood Scene, with a peasant, animals, and farm buildings
16½ *in.* by 22 *in.*
Agnew

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P. NASMYTH.

115 10 0 63 A VIEW ON HAMPSTEAD HEATH, with figures and cows in the foreground Curtis
8½ *in.* by 12 *in.*

P. NASMYTH.

115 10 0 64 A COMMON IN SURREY do
10¾ *in.* by 15 *in.*

J. PETTIE, R.A.

120 15 0 65 "ON GUARD" Short
28½ *in.* by 16 *in.*

P. F. POOLE, R.A., 1853.

23 2 0 66 THE GLEANER Watts
8 *in.* by 6 *in.*

BRITON RIVIERE, R.A.

199 10 0 67 THE CRICKET ON THE HEARTH—*the engraved picture* Wass
14 *in.* by 18½ *in.*

A. SOLOMON.

35 10 0 68 THE LESSON IN THE USE OF THE FAN—*finished sketch for his larger picture* Watts
20 *in.* by 30 *in.*
From the Fox Collection

C. STANFIELD, R.A.

84 0 0 69 BEECHY HEAD: low water, with boats and figures Ellis
6¾ *in.* by 10 *in.*

JAMES STARK.

115 10 0 70 A WOODY LANDSCAPE, with a peasant with a horse and cart in a stream Col'r Co
13 *in.* by 17½ *in.*

JAMES STARK.

115 10 0 71 A WOODY LANDSCAPE, with a peasant on a road Foot

J. TISSOT.

210 0 0 72 LONDON VISITORS Burke
32½ *in.* by 24 *in.*

J. VARLEY, 1878.

52 10 0 73 A STREET IN CAIRO
30 *in.* by 20 *in.*

J. VARLEY.

74 THE ENTRANCE TO A MOSQUE—the companion Frank

W. MÜLLER.

42 0 0 75 THE WEALD OF SUSSEX, FROM STEYNING Bird
24 *in.* by 36 *in.*

G. H. BOUGHTON, A.R.A.

115 10 0 76 THE FROZEN FOUNTAIN Hogg
"Blow, blow thou wintry wind,
Thou art not so unkind as man's ingratitude."
22 *in.* by 32 *in.*

G. H. BOUGHTON, A.R.A.

204 15 0 77 AN INCIDENT IN THE EARLY SETTLEMENT, North America Agnew
14 *in.* by 25 *in.*

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T. FAED, R.A.

357.0.0 78 "LISTENERS NE'ER HEAR GOOD OF THEMSELVES"
11½ *in.* by 15 *in.*
Permain

L. FILDES, R.A.

493.10.0 79 A VENETIAN MARKET-WOMAN, with a bowl of peas
33 *in.* by 22½ *in.*
Col'ls

B. W. LEADER, A.R.A.

378.0.0 80 MOUNTAIN SOLITUDE
36 *in.* by 60 *in.*
Exhibited at the Royal Academy, 1873
From Baron Albert Grant's Collection
Bolton

H. S. MARKS, R.A.

157.10.0 81 THREE FISHERS
24½ *in.* by 36 *in.*
Bruce

J. MACWHIRTER, A.R.A.

157.10.0 82 THE VALLEY OF SLAUGHTER, SKYE
34 *in.* by 52 *in.*
From the collection of G. Fox, Esq., for whom it was painted
Selected by the artist for the International Exhibition at Philadelphia, 1876
Hunt

J. MACWHIRTER, A.R.A.

892.10.0 83 A VALLEY BY THE SEA
48 *in.* by 73 *in.*
Exhibited at the Royal Academy, 1879
Brown

L. ALMA-TADEMA, R.A.

630.0.0 84 THE FIRST COURSE
17¼ *in.* by 7¼ *in.*
Painted for the owner
Powers

SIR J. E. MILLAIS, R.A.

892.10.0 85 ST. MARTIN'S SUMMER
60 *in.* by 42 *in.*
Exhibited at the Royal Academy, 1878
Joyce

PICTURES BY FOREIGN ARTISTS.

O. ACHENBACH.

78.15.0 86 THE IMPROVISATORE
43 *in.* by 63 *in.*
Watts

BENLLIURE.

110.5.0 87 CARD-PLAYERS
14¼ *in.* by 20½ *in.*
do

BENLLIURE.

110.5.0 88 FORAGING—*the companion*
do

ROSA BONHEUR, 1879.

892.10.0 89 IN THE FOREST OF FONTAINEBLEAU
24 *in.* by 20 *in.*
Brown

L. CHIALIVA.

63.0.0 90 FEEDING THE CHICKENS
11½ *in.* by 17 *in.*
Joyce

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L. CHIALIVA.

110.5.0 91 "Taisez Vous" Stumb
21 *in.* by 30 *in.*

CÆSAR DE COCK, 1876.

14.14.0 92 Les Blanchisseuses Weeb
12 *in.* by 17 *in.*

DUVERGER.

57.15.0 93 Baby's Toilet do
15¾ *in.* by 12½ *in.*

E. FRERE, 1872.

16.16.0 94 Getting Up Noyes
10¼ *in.* by 8 *in.*

E. FRERE, 1875.

157.10.0 95 THE SLEDGE Bell
13 *in.* by 16½ *in.*

TODT.

71.8.0 96 An Interior, with soldiers and girls Winter
12 *in.* by 14 *in.*

JOSEF ISRAELS.

110.5.0 97 Watching the Boats Gardner
17½ *in.* by 14½ *in.*

JOSEF ISRAELS.

199.10.0 98 The Dog Cart: Schevening Wood do
22 *in.* by 44 *in.*

JOSEF ISRAELS.

147.0.0 99 The Leisure Hour Hobson
19¼ *in.* by 13¾ *in.*

JOSEF ISRAELS.

245.5.0 100 THE SEAMSTRESS do
30 *in.* by 24 *in.*

MADRAZO.

210.0.0 101 Preparing for the Ball Webb
23½ *in.* by 17 *in.*

MADRAZO.

210.0.0 102 The Return from the Ball do
25 *in.* by 18½ *in.*

L. MUNTHE.

57.15.0 103 Through the Wood: Winter Joyce
32 *in.* by 25½ *in.*

HERMAN PHILIPS.

24.3.0 104 "Il Viendra" do
16 *in.* by 12½ *in.*

HERMAN PHILIPS.

25.4.0 105 "The Guitar" do
31½ *in.* by 15½ *in.*

F. ROYBET.

63.0.0 106 A Cavalier holding a Cup James
23 *in.* by 17½ *in.*

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EUGENE DE BLAAS, 1885.

115.10.0 107 THE FIRST CIGAR
23½ *in.* by 15½ *in.*

SAMUEL CARTER.

39.18.0 108 LITTLE FOXES
15½ *in.* by 22 *in.*

OLD CROME.

68.5.0 109 YARMOUTH JETTY, with fishermen and boats
18 *in.* by 24 *in.*

KEELEY HALSWELLE, 1877.

94.10.0 110 ON THE THAMES: sunset
13½ *in.* by 24 *in.*

MADRAZO.

60.18.0 111 THE MORNING CALL
36 *in.* by 24 *in.*

P. R. MORRIS, A.R.A.

89.5.0 112 A PASTORAL SCENE IN BRITTANY
19 *in.* by 29½ *in.*

P. R. MORRIS, A.R.A.

54.12.0 113 THE SAILOR'S WEDDING—*in water-colours*
29 *in* by 20 *in.*

C. E. JOHNSON, 1880.

136.10.0 114 THE WHITE SANDS OF IONA

COLIN HUNTER, A.R.A.

110.5.0 115 LANDING FISH, coast of Devon
Exhibited at the Royal Academy

J. W. OAKES, A.R.A.

462.0.0 116 THE FALLOW FIELD
"The building rook 'ill caw from the windy tall elm tree
And the tufted-plover pipe along the fallow lea."
Exhibited at the Royal Academy, 1875

H. MACALLUM, 1877.

399.0.0 117 'A' WEE AFORE THE SUN GOES DOWN'

W. ETTY, R.A.

94.10.0 118 THE BATHER

BRITON RIVIERE, R.A., 1885.

115.10.0 119 NECESSITY THE MOTHER OF INVENTION

W. L. WYLLIE, 1886.

220.10.0 120 WORK-A-DAY ENGLAND
Exhibited at the Royal Academy, 1886

P. R. MORRIS, A.R.A.

262.10.0 121 SYRENS THREE
Exhibited at the Grosvenor Gallery

J. LINNELL, SEN.

152.5.0 122 A CANAL SCENE, with farm buildings and figures at a lock

J. B. BURGESS, A.R.A.

131.5.0 123 'A DINNER OF HERBS WHERE CONTENTMENT IS'

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CECIL LAWSON.

420. 0. 0 124 THE DOONE VALLEY, North Devon
Exhibited at the Royal Academy, 1882
Exhibited at the Grosvenor Gallery Scott

T. FAED, R.A.

367. 10. 0 125 'NAEBODY COMIN' TO MARRY ME' do

T. FAED, R.A., 1871.

425. 5. 0 126 A LOCH LOMOND GIPSY McLean

J. PETTIE, R.A.

577. 10. 0 127 THE RANSOM Newton
Exhibited at the Royal Academy, 1883

P. GRAHAM, R.A., 1868.

525. 0. 0 128 WAITING FOR THE FISHING-BOATS Smith

E. LONG, R.A., 1868.

1081. 10. 0 129 CHRISTMAS AT SEVILLE Permain
Exhibited at the Royal Academy

J. LINNELL, Sen.

1522. 10. 0 130 A STORM IN HARVEST Snow
Exhibited at the Royal Academy, 1873
Exhibited at Burlington House
Specially selected by the artist to represent him at the International Exhibition at Kensington

W. MÜLLER, 1836.

63. 0. 0 131 The Lake and Pass of Llanberis Roberts
20½ *in.* by 28 *in.*

W. MÜLLER.

162. 15. 6 132 Venice Agnew

FROM DIFFERENT PRIVATE COLLECTIONS.

T. CRESWICK, R.A.

9. 9. 0 133 The Water Signal Gruppini

D. COX.

1875. 0. 0 134 GOING TO THE HAYFIELD Vokins

B. W. LEADER, A.R.A., 1880.

79. 16. 0 135 Hayfield at Whittington, Worcester Agnew

B. W. LEADER, A.R.A., 1884.

21. 5. 0 136 EVENING: Worcestershire

W. P. FRITH, R.A.

214. 15. 0 137 THE SICK DOLL Winter

"Arthur mixed the darling's physic,
And I gave it in a spoon;
Mary felt her pulse and whispered,
'Sweet! you will be better soon.'"
See 'Lister's Poems for Children,' by J. E. Panton.

Exhibited at the Royal Academy, 1886

P. H. CALDERON, R.A.

150. 3. 0 138 THE GAOLER'S DAUGHTER
Exhibited at the Royal Academy and the International Exhibition, 1862 Egerton

P. F. POOLE, R.A.

105. 0. 0 139 THE LAST SCENE IN KING LEAR

Lear.—"This feather stirs, she lives if it be so;
It is a chance that does redeem all sorrows
That ever I have felt."—*King Lear*, Act 5, scene iii.

Exhibited at the Royal Academy, 1858 Lucas
Sold by order of Executors

R. ANSDELL, R.A.

315. 0. 0 140 AN UNWELCOME VISITOR
Exhibited at the Royal Academy, 1869

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The following are the Property of SIR THOMAS FAIRBAIRN, Bart.

W. HOLMAN HUNT, 1853.

100.0.0 141 THE AWAKENING CONSCIENCE

A woman entangled in evil by a trivial, heedless man, and established by him in a handsome little London house, has her conscience suddenly touched by an accident. Her lover strums the notes of an old song—'Oft in the stilly Night'; and the memory of rectitude reaches her like a ray of light, not to pass away again. This picture was exhibited with 'The Light of the World.'

"I suppose that no one possessing the slightest knowledge of expression could remain untouched by the countenance of the lost girl rent from its beauty into sudden horror, the lips half open, indistinct in their purple quivering, the eyes filled with the fearful light of futurity, and with tears of ancient days."—*Mr. Ruskin's Letter to "The Times," May* 25, 1854.

Painted for the present owner, 1853–54 Morton
Exhibited at the Royal Academy, 1854

W. HOLMAN HUNT, 1851.

105.0.0 142 A SCENE FROM "THE TWO GENTLEMEN OF VERONA" Harris

This work was exhibiting when Mr. Ruskin wrote his two letters to *The Times*, whose critic not only was displeased with the whole motive and scheme of the picture, but had accused it of ill-drawing and incorrect perspective. The public of to-day is happily instructed enough to judge on these points. But it is very probable that the critical irritation was due to the novelty of finding in the art of the time any of that separate character, the personality of the unit, already mentioned. The taste of the time, accustomed to characterless heads, generalised like the trees of the period, was shocked at a way of study that went beyond specialism into personality. The figures in 'The Two Gentlemen of Verona' are as distinct as portraits. Attention should be paid to the action and intention of the hands. Julia's fingers, for instance, play with her ring. The scene is immediately recognised as that of Proteus's conviction and repentance. Julia, in her boy's apparel, has not yet declared herself. The outlaws are advancing with their captives.

This picture was not sold at the Academy. But in spite of prejudice it gained a prize at Liverpool, where it found a purchaser—of a kind. This gentleman patronised art with some difficulty. He paid part of the very modest price in monthly instalments of 10*l.*, and agreed with the painter to 'take out' 60*l.*, not in the traditional sherry, but in a picture! The present owner must be congratulated on the perfect preservation of the work.

"Further examination of this picture has even raised the estimate I had previously formed of its marvellous truth in detail and splendour in colour, nor is its general conception less deserving of praise. The action of Valentine—his arm thrown round Sylvia, and his hand clasping hers at the same instant as she falls at his feet—is most faithful and beautiful, nor less so the contending of doubt and distress with awakening hope in the half shadowed, half sunlit countenance of Julia."—*Mr. Ruskin's Letter to "The Times," May* 30, 1851.

W. HOLMAN HUNT, 1854.

141.7.10.0 143 THE SCAPEGOAT

Mr. Holman Hunt was in the East, whither he had gone to paint historical figure subjects, when the theme of "The Scapegoat" occured to him. He took it up, when models failed him for his work at Jerusalem. The Jews who promised to sit failed constantly to come, and the painter found that the synagogue was excommunicating all who should act as models for him—a sentence which was afterwards revoked. Meantime Mr. Hunt went to the narrow South end of the Dead Sea for the solemn landscape of "The Scapegoat." The mountains of Moab, going towards Petra, are in the distance; in the foreground the salt bed of the evaporated sea. The outcast creature is alone, and seems to be near death. The Scripture does not tell us that it necessarily died, but according to the Talmud, everyone who saw the scapegoat threw a stone at it to drive it father into its mystical outlawry.

Mr. H. Hunt has been careful to avoid deciding a definite fate for the victim. There is, however, good reason for justifying the representation of it as a suffering creature. This plea might seem needless but for theological discussion raised on this point. This is the earliest of those studies of oriental light towards evening, of which "The Afterglow" and "The Shadow of Death" are examples.

Exhibited at the Royal Academy, 1856 Kenny

J. BRETT, A.R.A.

94.10.0 144 THE GLACIER OF ROSENLAUI, in the Swiss Oberland

Watts

Sold by Order of the Executors and Trustees under the Will of the late Mr. WYATT.

MATTHEW COTES WYATT.

Smith

168.0.0 145 'BASHAW,' a Newfoundland dog, in marble, on pedestal enriched with Pietra Dura fruits in relief

Executed for the late Lord Dudley and Ward

FINIS.

London: Printed by Wm. Clowes & Sons, Limited, Stamford Street and Charing Cross

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